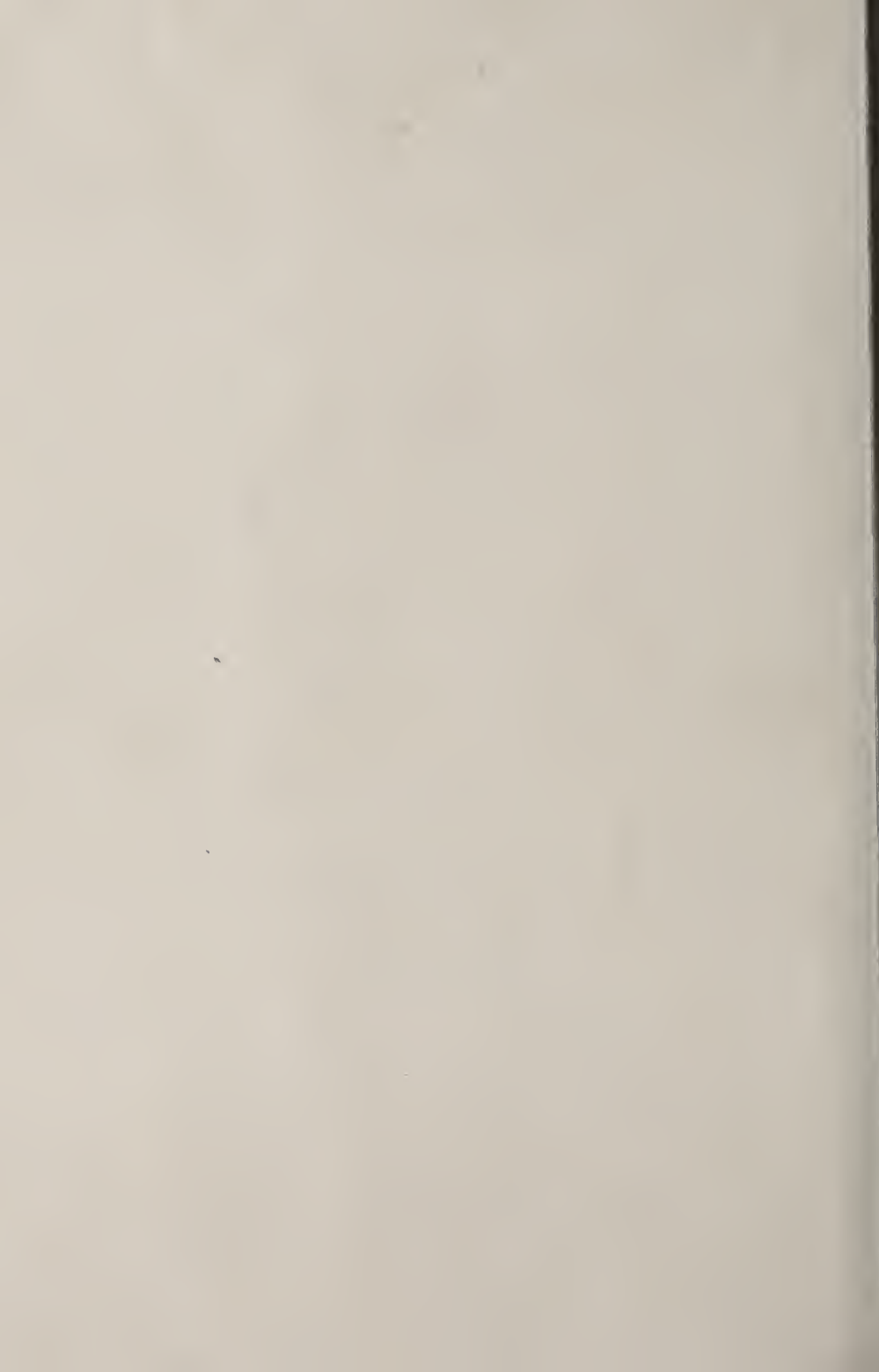


THE METROPOLITAN MUSEUM OF ART



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View from Aug. 2

No. 411

Sale Thursday Evening, Aug. 5, 1926

# Japanese Color Prints

MAINLY IN GOOD CONDITION AND COLOR

INCLUDING MANY

ATTRACTIVE AND DESIRABLE  
EXAMPLES



*TO BE SOLD AT AUCTION*

THURSDAY EVENING, AUGUST 5, 1926

At 8 o'clock

*View from Monday, August 2, 9.30-5.30*

**THE WALPOLE GALLERIES**

12 West 48th Street

New York

*Telephone Bryant 4140*

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View from Aug. 2

No. 411

Sale Thursday Evening, Aug. 5, 1926

# Japanese Color Prints

MAINLY IN GOOD CONDITION AND COLOR

INCLUDING MANY

ATTRACTIVE, DESIRABLE AND  
RARE EXAMPLES

Among the Finer Prints being Flower and Bird Prints, by Hiroshige; a Young Komuso Serenading; Utamaro; Kisokaido Station by Yeisen; Primitives in Hoso-ye Form; Rare Rain-bow, Snow and Rain Prints

A Very Fine Square Koriusai; and Kiyonaga; a Print from Harunobu's Album Manyemon; A Number of Good Panels by Shunso (Hokusai), Shuhsho, Shunyei and their School; Very Lovely and Clear Bird and Flower Panels

A Few Paintings and Surimono of fine quality

TO BE SOLD AT AUCTION

THURSDAY EVENING, AUGUST 5, 1926

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THE WALPOLE GALLERIES

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WALTER S. SCOTT, Auctioneer

## Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REM OVED AFTER 9:30 O'CLOCK THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. *No deliveries will be made during or immediately after the sale but all bills and goods will be ready at 9:30 o'clock on the day following the sale.*

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6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Priced copies of this catalogue at \$2.00 each after the sale.

### THE WALPOLE GALLERIES

MRS. EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

# Japanese Color Prints

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1. KUNIYOSHI. A Woman in blue flowered robe, trimmed in yellow, accompanied by a maid carrying a branch.
2. —. A man dressed in a brick red kamishimi, trimmed in black.
3. —. Four figures on a veranda, admiring moonlight shining through pine bough.
4. —. Landscape. An attack from an over-hanging rock.
5. YEISEN. A girl reading a book. In the upper part of the print is a landscape by the same artist.
6. —. A woman: One of this artist's large heads.
7. KUNISADA. A samurai with grey hair, dressed in a green robe decorated with many masques.
8. TOYOKUNI. The monkey trainer. Very fine work on the monkey's face, a print of nice greys and pale yellow.
9. —. Blind waders with joined hands crossing a stream.
10. —. Figure of a man in a red coat at a window watching birds in the snow.
11. HIROSHIGE. KOGANEI, (Fuji) seen through an aperture in a large cherry tree. A rare and beautiful print from the Thirty-six Views of Fuji, in perfect condition.
12. —. Maples at mama. The oxidization adds to the leafy charm of this famous print, no margins.
13. —. "The big rain" (Tornado); a remarkable swirling composition.
14. —. KANAGAWA. Trees and figures in the fore-ground. Blue water and white sails in the distance.



HIROSHIGE—Continued

15. —. Mountain pass near lake Biwa. Travelers with torches on way to shrine. Three gnarled pine trees overhanging blue water.
16. —. Pleasure boats in the fore-ground; Village in distant hills.
17. —. SHRINE ON YENOSHIMA. By moonlight. Scarce and a lovely old print.
18. —. The Yoshiwara in cherry blossom time, Fuji at the extreme end.
19. —. Hills covered with cherry trees. Blue water and boats, fine tone of blue.
20. —. "Landscape in blue" with red temple in center.
21. SHUNSHO. HOSOE Fan print. Figure of a man in pale green robe. Jar seal.
22. TOYOKUNI. Two girls in soft pink wading barefooted through the river, where grows the "yellow rose." Time browned and slightly rubbed.
23. BUNCHO. HOSOE. Fan print. A girl in grey and pink. Charming pose and color.
24. YEISEN. Woman all in blue with slight touches of red.
25. HOKUJU (SHOTEI). Husband and wife rocks. Soft reds and green. Good coloring for this subject. The rocky coast at Futame, with splendid shore line and dark clouds.  
This man's landscapes are rare and sought for.
26. TOYOHIRO (attributed). CHUBAN. A print in soft tans. A man dreaming, resting arm in elbow chair; a lady calling from the verandah.
27. EIZAN. A courtesan with her Komuro. A beautiful combination of colours, as tapestry.
28. UTAMARO. Scene in the Yoshiwara. The middle sheet of a triptych. Illustrated in the Kawaura Album No. 158. Time browned but clear register and lines.



29. SHUNYEI. HOSOE. A man in pink, black and green. Standing under a willow by a stream. A striking pose. Slightly rubbed on the right hand edge. Worm holes in lower right hand corner.
30. SURIMONO. A woman in pink robe with black border, standing by a grey torii. A dim landscape. Her delicate hand touching her head dress, and the plum buds in silver as a background. A beautiful subject.
31. HIROSHIGE. Old Elephant Head Mountain, Pilgrims coming over the hill. Rice fields and pine trees.
32. ——. Harpooning the whale. Excellent color and condition. Final sheet of a triptych.
33. ——. Tea-house on a river. Travellers on the river road.
34. ——. Bridge over which people are passing. Blue water and rafts. Waving grass and castle in the distance.
35. ——. Fujikawa Station. No. 38 of the first Tokaido. The head of a Daimyo's procession at the entrance to a village, and three peasants making Obeisance as it passes. Nice misty distance.
36. ——. THE WAITING GEISHA. Balcony scene.
37. ——. Travelers being served at an Inn. Admiring the waterfall.
38. ——. ALASAKA. Station No. 37 of the upright Tokaido. Evening dusk has fallen on the rice fields, a crescent moon shines through the tall pines: on the road travelers are fighting.
39. ——. The famous Grey Torii on a rocky island.
40. ——. From the forty seven Ronin series. The capture of Moronao in the snow.
41. KUNIYOSHI. Woman dressed in blue, leaning against a large black anchor. Shells on the sand.
42. YEISEN. A graceful woman, holding a closed umbrella, in a blue robe tied with a black obi. She wears on her head a blue zookin. The blowing of the wind has added to the grace of line. Old, faded, and worn, but beautiful.

YEISEN—Continued

43. ——. A woman in black robe and blue obi, leaning on a screen.
44. KUNISADA. Girl finding green Bamboo shoots in the snow for her sick mother. One of the miracles: "Acts of filial piety."
45. KUNIYOSHI. A seated figure of a woman in gay robe, watching Chidori birds.
46. KUNISADA. A graceful woman standing under blue morning-glories.
47. KUNIYOSHI. Two women in blue gathering golden-rod. Lovely tones of blue.
48. SADAHIDE. Woman in grey and pink examining an old print album. An usually good print for this artist.
49. YEISEN. Woman in blue striped robe with red and black obi, standing by a lighted andon screen picturing red rooster.
50. HIROSHIGE. Woman combing her hair, before lacquer dressing-case. Fine combination of color. These figures by Hiroshige are rare.
51. KUNIYOSHI. Woman in blue and child (in gray) measuring cloth. A lovely Kuniyoshi print.
52. YEISEN. A woman in tan and pale pink, with a green and black checked obi. A small fan landscape at right.
53. ——. Graceful figure of a woman in a pink robe gradually shading to blue at the lower edge. She stands "like a flower in the wind."
54. TOYOKUNI. Woman with long flowing hair and grey robe with touches of pink, holding a fan in her hand.
55. ——. A samurai in a pale green brocade robe. Blue landscape at the top.
56. KUNISADA. Snow print. Scene from the forty-seven ronins.
57. TOYOKUNI. Girl shaving her eyebrows. Large head. Unusual.

58. YEISEN. A girl in black gauze over pink with green obi. Bats flying overhead.  
 Very fine superposed printing of the thin black gauze over her rosy silk with tiny white dots.
59. KUNISADA. NIGHT SCENE. Geisha in large green hat, blue robe, with samisen, standing by a plum branch on a jet black ground.
60. —. Bamboo trees in snow. Woman tying her obi. A lovely composition for this artist.
61. —. Woman with a blue umbrella in a "cubist-like" landscape.
62. KUNIYASU. Two women in pink and green. This artist worked for only five years. His works are scarce.
63. SHUNYEI. HOSOE. Man in pink standing beside a pine tree, grasping his sword with both hands, holding it upright.
64. SHUNRO (HOKUSAI). Hosoe print of a woman holding a smoking tray. A Samurai in blue and black and grey, sitting at her feet, holding one sword upright. Prints in this form by Hokusai are very rare. Time-worn.
65. SHUNYEI. Actor as a Samurai with his hands crossed and thrust in his sleeves. Wearing a red coat and blue under garments. Small worm hole in upper left hand corner, otherwise in perfect condition, but probably late.
66. UTAMARO. A scene from a play. The unshaved gambler Kaminari Shokuro is talking to courtesan in a rose colored kimono. Her lover is smoking a pipe. Laid down and some worm-holes, otherwise one of the rare half-length broad-sheets in good color.
67. —. Mother with two children holding up a print by Utamaro of Kintoki and his mountain mother. Old and dust-stained.
68. —. Figure of man and woman. O-Sen and her lover, the great merchant (who wears black) and whose figure forms a great contrast to her delicate loveliness, a pale (faded) rose and tan.
69. YEISHO. Chuban or square print. Woman in pink and lilac, holding a flowering plum branch.

70. UTAMARO. CHUBAN. Early signature. Courtesan and her two Kamuro. Time browned.
71. ——. Early signature. The Niwaka performance. A festival where the women dress as men, and act as jolly roisterers. This is held in the main street of the Yoshiwara. Oblong print.
72. HIROSHIGE. The "many moons" reflected in the rice fields. Color good. Margins trimmed.
73. HIROSHIGE. Bikuni-bashi and the brick-field in snow. The bridge under a heavy snow; one of Hiroshige's most beautiful snow prints.
74. ——. Women and children dressed in gay colors, under drooping wisteria.
75. ——. NIHONBASHI. Number 1 of the first Tokaido. A daimyo's procession is coming with flying banners up over the curved bridge, on the first stage of its journey out of Tokyo and down the long Tokaido Road. This is the variation that has many figures in the foreground.
76. ——. Fording the river. First Tokaido.
77. ——. The Tone River. A great fishing net is flung out from the right; on the left, a view of the shore with two flying herons. Excellent condition.  
  
An impression of exceptional quality.
78. ——. Meduro. Fuji seen through two maples on a yellow hillside. A similar impression of this print is given in the Metzgar catalog of 1916, No. 609; rare yellow tones.
79. ——. View of Yedo Bay. Three sail boats seen against a blue sun-set cloud. The bullock cart in the fore-ground.
80. ——. Five cranes above blue water. Lovely old print.
81. ——. The rising moon. Oblong folio. A lovely printing of a twilight landscape, in grey and green, with light clouds across the horizon moon. Time-stained.

82. —. TORA-NO-MON. KOTO SHOKEI SERIES. Oblong folio. Ladies returning from shopping, carrying pots of flowers, and a gold fish vendor, seated by the wayside, at the edge of the moat of Yedo Castle; beyond the moat the Daimio barracks, and the red Tora gate. No margins.
83. —. YAMASHITA GOMONUCHI. KOTO SHOKEI SERIES. Oblong folio. The corner of the moat of Yedo Castle, with many ducks on it, and around the broad bank the Daimyo residences, and the large gate of admission; numerous figures walking.
84. —. Snow print. A komuso and three women near the open Shoji. The komuso has removed his hat exposing his identity.
85. —. One of the Ronin series. The Ronins embarking.
86. —. Loading cargo. White sails on blue water, and turquoise-green hills. Oblong folio. Margins. Good condition.
87. —. THE RAIN-BOW. People and tea houses in the fore-ground. A rain-bow cuts across a blue sky behind a black tree; margins, rare.
88. KUNISADA. Festival boats under the great bridge. Twilight. Excellent register and color composition.
89. KUNIYOSHI. Upright folio. Hatsuhana seated under Gongen water fall where she prayed one hundred days, that the sight of her blind husband, Katsuburo, might be restored. This print is from a series entitled "Stories of brave and wise women." Beautiful color, but no margins.
90. HOKKEI. O-sen—on a black bull. Blue water and soft blue clouds in the back-ground; her obi, printed with silver and color —altogether a rare and lovely print.
91. EIZAN. Four girls gathering cherry blossoms. One stands on the back of a coolie on his hands and feet, so that she can reach the boughs.

Oblong print in unusually good condition.

92. KUNISADA TRIPTYCH. Joru Players; (Fan Dance); Eleven men in blue and tan.
93. KYOMINE. PUPIL OF KYONAGA. Fight under the Pine. Historical Scene. Excellent in color, drawing, and composition. Good register and condition.
94. TOYOKUNI. Carrying Fagots. O-Sen in pink and green, standing by a black bull. A striking composition.
95. KUNIYOSHI. Snow print. The Ronins scaling the wall. The trees loaded with snow, the red of the castle walls, and the black coats of the Ronins make a pleasing picture. Upright view.
96. YEISEN. Scene from the Forty-seven Ronins. Moronao giving the insult to the Leader of the Ronins; fine color, striking scene.
97. UTAMARO. Small print (chuban). Two women, one standing, the other sitting and smoking a pipe. Colors are faded by age, but the composition remains clear and distinct.
98. KORIUSAI. Chuban or square print. THREE COURTESANS. One reading a book, one holding a scroll in her hand, and a standing figure looking over the shoulder of the one reading. This print is in the soft tans and greens so beautiful in all Koriusai prints. This is a book print and the artist signed only the last page in the book.
99. TOYOKUNI. Early Toyokuni. A tall graceful woman standing, a Samurai seated at her feet. The coloring of their robes is exquisite, a blending of grey, pink and yellow. ONE OF THE LOVELIEST PRINTS OF THIS ARTIST'S EARLY WORK.
100. HARUNOBU. A young girl and Samurai half-lying by an open door. Her drum lies on the floor, and a bird cage sits in the open air. This print was taken from an album (Maneyemon) and was THE FIRST BOOK PRINTED IN COLORS. Condition good, oblong.
101. PRIMITIVE. STANDING WOMAN READING A LETTER. Hand colored, in dull blue-green, with bright green and white flower sprays and tan.
102. HOKUSAI. Small square print. A woman dressed in rose, with soft green border holding in her right hand the masque of Okame.



103. TOYOKUNI. An actor dressed as a Samurai, in a brown robe bordered in green on a plain white back-ground. Early signature and bird seal.
104. TOYOHIO, 1773-1828. Three women figures, one dressed in pink, one dressed in black, and a third in grey, carrying a baby on her back. A picture of Yebisu and his fish on the wall. This print shows Toyohio's skill in line and ability to give us some of the most beautiful women figures in the school of Ukiyoe. Although somewhat worn, it is an excellent specimen of this artist's work.
105. KIYONAGA. Young man dressed in grey-blue, holding the hand of a child who is dressed in pink and pointing to a water fall. Two boys in pink on the left; one holds a banner on his shoulder. This print contains the beautiful yellow-grey back-ground for which Kiyonaga is noted. Condition with exception of extreme corners is very good. Size 10 by 7½.
106. YEIZAN. Fisher-girl in a boat pulling in a net. Her flowing black hair and rose robe against the blue water with a great rising sun in the distance, makes one of this artist's most beautiful prints.
107. KIYONAGA. Square print. Setting out rice in a field. Two women with large bamboo hats setting out the tender rice plants. A child and several bunches of plants are on the ground near by. The women at work are standing in the water. On the right of the print can be seen a farmer's thatched cottage with a bunch of vegetables hanging from the roof. A delicate little tree by the house. Although faded and worn this print is a true portrayal of the farming life of Japan as it was and now is.
108. EIZAN. THE "FOX WOMAN" dressed in pink and green, playing a flute, apparently masquerading as a Samurai. A maid carrying a lantern near by, another looking on and smiling. A branch of cherry blossoms above. Yellow back-ground.
109. KUNIYASU. Snow print. Woman with a parasol walking in snow. The grey and yellow parasol, black robe and rose obi against the snow and green of the pine trees MAKES ONE OF THIS ARTIST'S VERY LOVELY PRINTS. CONDITION EXCELLENT.



110. KIYOMASU SCHOOL—PRIMITIVE. A large print, 18 by 11. Three women in brown and silver, black, and one in green head dress and purple robe stooping down to pick the first violets. The beautiful line work and balanced effect is well portrayed. A few worm-holes and rubbed place in back ground at top. Hand-colored.
111. SUKENOBU. Small square book print. Hand colored. Three women showing the skill of Sukenobu's drawing, grouping and coloring.
112. HIROSHIGE. The Great Grey Torii. Figures in gay robes walking beneath. Trees in the back-ground, has been folded.
113. ——. Mino Yoronataki-Falls. This well known print of a water-fall of great volume and power is illustrated in the Memorial catalog, No. 219.
114. ——. THE FLOWER VENDOR sits complacently smoking his pipe, while selling his wares. One customer seems to be stunned either at the price or beauty while the others are laughing at him. This is a very rare and unusual print for Hiroshige; oblong form, good color in the blues, greens, reds and yellows.
115. ——. Old man beating rice on the road-side; one smoking pipe on the veranda; Pilgrims passing by; large tree in the back-ground.
116. ——. Junks and sail boats on blue water. Pleasure boat coming into view containing three women and a man. Good condition, excellent printing, oblong folio.
117. ——. Tea House Series; a Busy Street; colors good, condition good.
118. ——. Temple visitors under the wistaria.
119. ——. From the Hot Springs Series; Steam rising from the hot springs against the green hills in the back-ground.
120. ——. Brown hills, rice fields, willow trees and two men carrying a kago over a foot bridge.
121. ——. Picnickers under three towering pines. Cherry blossoms and Fuji seen in the distance. Margins. Good condition.

122. —. A Way-side-inn. A traveler washing his feet. A woman insisting on a traveler entering. Oblong folio. Yetatsu Tokaido, 1842.
123. —. The Bridge at Nukao. Woman with umbrella riding a horse led by a man. Other figures coming and going.
124. —. Sazaido, Near 500 Rakkan Temple Passers-by or the Path through the rice fields and men at work in the rice. A single tree in the foreground.
125. —. Snow print. Two girls standing in the door way, snow laden trees, a Komuso in his basket hat serenading, standing by a green fence covered with snow.
126. KIYOMITZU. Long Surimono or letter. Three figures in nice color composition, with a huge Festival Drum.
127. KUNISADA. TRIPTYCH. Fuji and large pine trees with reddish brown trunks. Three figures in the foreground.
128. TOYOKUNI. Snow print. Samūrai with a grey Kamishima over an Indian red coat, standing under an umbrella in a snow storm. His servant stands by his side. BEAUTIFUL COLOR.
129. TOYOHARU. PALACE UNDER THE SEA. The dragon god Riugo stands in the pavillion of his palace under the sea. Part of his retainers are attacking an enormous sea serpent, while others are running to protect a princess, sporting in the waves.
130. KUNIYOSHI. A magician print. The magician in black and blue checks, who could make water flow from any musical instrument, pouring water from a samisen.
131. HOKUSAI. One of the Ronin series. Splendid scene of the husband listening to the proposal to his wife.
132. —. Two girls sitting on a dyke watching a procession; twilight.
133. KIYOMINE. Figure of a woman in pale blue, sitting beside her writing desk, with her brush in hand. A bird on a plum branch is singing.
134. MORONOBU. Jealousy. Husband, wife and young lover. Double page book illustration from the Wakoku Kyaku Album, in black and white.

135. KUNINAO. THE FIGHT. Snow can be seen through the open shoji. A Samurai looks on from an open door-way.
136. KUNISADA. Comforting thoughts. "Dreaming of money." Man in blue with bags of money as boys dancing around.

#### SEVEN GOOD PRINTS FROM THE HALF-BLOCK SERIES

*By Hiroshige*

137. HIROSHIGE. HAKONE PASS. Half-plate series. Through the night, with smoking torches, coolies are struggling up the rocky slope. Pine trees over-hang the gorge. A print in fine grey tones.
138. ——. The big pine tree on a mound. Half-plate series. A procession passing.
139. ——. A snow print portraying the Gathering of the Ronins. Half-plate series. Rare border, 1844 signature.
140. ——. Rain on the drum bridge. Half-plate series. Good color.
141. ——. Rain on the village print. Half-plate.
142. ——. Rain on the Temple. Half-plate. Upright print. Margins. Good condition.
143. ——. Rain print. Half-plate. Travelers rushing for shelter. One lone large pine-tree in the fore-ground. Good condition.
- 
144. TOYOKUNI. Tall woman dressed in soft pink, holding up a kakemono.
145. KUNIYOSHI. The vision in the tree. A few worm-holes. Rare horseman print; a warrior whose horse refuses to pass the large tree from whence a ghostly warrior on horseback emerges.
146. MODERN PRINT. Girl dressed in a pale blue robe with touches of red, sitting on a bench under the moon, with one foot in the water. A lovely print. One can almost see the moon-light.
147. KUNIYASU. Woman dressed in a black checked robe, with pink and yellow obi, standing under a willow branch in the snow.

148. YEISEN. Snow square print, all in blue. Woman standing by a tree, opening her umbrella.
149. UTAMARO SCHOOL. Large head of a woman dressed in soft pink and green, reading from a scroll. A lovely composition.
150. ASHIYUKI. Tall slender woman dressed in pink and mauve with green obi. A flower pot at lower right. Fan picture at the top.
151. TOYOKUNI. Tall woman dressed in green and pink, holding a fan. Standing under cherry blossoms.
152. —. Landscape. The peace maker. The colors are toned by age; a Ronin print series.
153. TOYONAGA—Joe and Uba. The Good Old Couple of Japan. With broom and rake cleaning life's path-way. Small square prints.
154. KUNIYOSHI. Old man sitting on a mat writing; a pheasant sits on a bank in the moonlight.
155. TOYOKUNI. Tall woman in grey with orange and green obi. Apparently moving her belongings.
156. KUNIYOSHI. Magician. The great Magician, accompanied by his little Kintoki, carrying an ax (oxidised). A performer at fairs.
157. TOYOKUNI. Small square print. Samurai dragging a spy from under a bench. The drawing in this print is remarkable, and the color, good (though fading.)
158. —. Man with a pipe, dressed in a green robe, looks backward over his shoulder. A red pouch by his side gives a pleasing effect to the composition.
159. —. Samurai in grey and orange, with large hat. A striking print.
160. YEISEN. Courtesan reading a letter. On her robe is a phoenix bird and kilin. A branch of cherry blossoms and small landscape in the top. Fine color composition.

161. HOKKEI. A large head in a circular window. Excellent drawing and color combination; fan in gauffrage.
162. HIROSHIGE. Square print. Woman and child with New Years' gifts, meeting a man in grey.
163. —. The Head lands. Rugged hills, yellow sails, boats on blue water, and a white Fuji to right.
164. —. TSUKI NO MISAKI "the moon viewing cape;" A room in a tea house open to a view of the sea, and birds flying across a full moon. The shadow of a woman on the paper shoji at the side.
165. —. Upright Tokaido. Mountain Path. Grey hills, yellow tea house, tall pines. Travelers ascending the mountain.
166. —. Tama River. Women beating clothes under a willow tree.
167. YEISEN. Omeya Station. Fuji seen between two cherry trees. Fuji is shown in this print with a snow white top and black base, and the foreground is bright green.
168. —. River crowded with boats, under a great bridge, over which fire-works are exploding.
169. HIROSHIGE. ARRIVING TRAVELLERS. Sunset, tired horseman, lady in a Kago, etc.
170. —. Floating Raft near the Gardens of Tokyo. A pleasing and picturesque composition, with Mimosa tree.
171. —. Shadows at the Falls of Oji. Cherry blossoms, green hills, reflections in the water, and visitors admiring the scene.
172. —. Cherry blossoms, blue water, and green hills. A pendant cherry on the point.
173. —. Upright folio. Rushing River on a rocky bed.
174. —. Green hills. Yellow rocks. And water falls. Travelers in the foreground and (oxidising) maples.

HIROSHIGE—Continued

175. ——. HODA-NO-KAIGAN. Fuji from Hoda beach. In the province of Boshu. In the fore-ground, waves curling against a low rock shelf, and travelers walking in a way side path below tall cliffs, and in the middle ground boats on smooth water. Fine condition, late.
176. ——. Pine trees, yellow rice fields, and Fuji in the distance.

TWENTY-FOUR SURIMONO AND PANEL PRINTS

Bird and Flower Panels, Surimono in Gold and Silver, etc.

177. SORI (HOKUSAI). Surimono, "Captivity." A young pink and green falcon; his perch of red lacquer; his cup of silver—  
RARE AND LOVELY.
178. HOKUSAI-SURIMONO. Fruit and Branch, moon rise; Persimmon and grasshopper (late).
179. HIROSHIGE. PANEL PRINT. Pair of chidori birds and rose-Japonicas.
180. ——. Flower arrangement; basket of pine and Iris in a "rock" bowl. Very lovely.
181. EIZAN. Flower arrangement. Twigs and cherry flower in vase on pink stand.
182. HIROSHIGE. Crane, Golden-rod, and tall grasses.
183. ——. PANEL PRINT. Chidori bird on branch in snow. Night; (note black ground.)
184. SURIMONO. Pair of heron flying across a red sun. Note pale blue tones and gauffrage offset by black wing and tail-tips.
185. HIROSHIGE PANEL. Pair of song-birds and wild roses.
186. ——. Pair Mandarin ducks swimming. Bamboo above.
187. ——. Green bird and rose Japonica.
188. ——. Darting red and blue pheasant and bamboo.

189. —. Brown bird and passion flower.
190. KATSUSHIKA TAITO. Panel print. Chrysanthemums and sparrow . (Late).
191. HIROSHIGE. Pair Mandarin Ducks. Narrow panel. Bamboo above.
192. —. Wide panel. Pair of large Mandarin Ducks, by Hiroshige.
193. KUNISADA-SURIMONO. Two court ladies dressed in lavender and blue brocade robes, embossed in silver; playing go-ban.
194. GAKUTEI-SURIMONO. Man with two silver battle axes. In brocade and rich with silver. A beautiful Surimono.
195. HOKEI-SURIMONO. "Fuji, pale blue in clouds of gold," and silver tints.
196. HOKUSAI. (Attributed). Surimono-Lobster in soft grey and pink.
197. YEISEN. Flower arrangement. A jar-basket of little Japonicas and water-flowers in a tub.
198. KIYOMITSU. Long Surimono, undivided groups of two; monkey and trainer, Samurais and a lady.
199. —. Surimono. Two girls watering the flowers. A beautiful composition.
200. HOKUSAI-SURIMONO. The man with the puppet and go-ban board.

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### THIRTEEN FINE KAKEMONO PRINTS

201. KUNIYOSHI. Kakemono-ye. Tama river. Woman under willow tree beating clothes by moonlight. Her wind blown black hair and green robe, make a very pleasing picture.
202. YOSHITARO. Kakemono-ye. Courtesan with obi decorated with stork and turtle, robe covered with little birds and her hair dressed with many ornamental hair-pins. Black lacquer clogs.



203. TOYOKUNI. Kakemono-ye. Tall woman in blue robe, trimming her nails.
204. YEISEN. Kakemono-ye. Courtesan, robe decorated with cranes, obi red and green.
205. EIZAN. Kakemono-ye. Man with green Komuso hat and yellow flute.
206. YEISEN. Kakemono-ye. Woman standing under the moon, holding a fan, her windswept garments are very graceful.
207. EIZAN. Kakemono-ye. The woman with the chrysanthemum obi. A pleasing combination of grey, green, and pink.
208. KUNIYASU. Kakemono-ye. Lady Tomoye and her children in the snow. Snow covered pine boughs with birds flitting about.  
 Beautiful tones of blue and black with Indian red. She fled from her husband's home at his death with her two sons, one of whom was afterwards Yoshitsune the "Bayard of Japan."
209. EIZAN. Kakemono-ye. Pleasing combination of blue and pink, typical of this artist's work, in a woman's figure.
210. EIZAN. Kakemono-ye. Woman on stairway. Interesting composition and color.
211. EIZAN. Kakemono-ye. Large Tiger, coming round a bamboo, with wicked blue eyes.
212. KUNISADA. Kakemono-ye. Woman wearing cap of nobility, standing under a cherry branch, looking up at a huge bell.
213. YEISEN. Kakemono-ye. Woman holding out black and blue coat.
214. KIYONOBU. Hosoye Primitive. Hand colored. Samurai in pale green and pink, carrying a basket hat, turning to look at a courtesan, who is also dressed in pale green and pink, with black obi.
215. SHUNZAN. The Niwaka performance. Children, girls and women in salmon pink and green, with banners.
216. SHUCHO. Pillar print or Hashirakake. The lovers. Ficke says that Shucho was a rare pupil of Utamaro.

217. SEKIJO. TWO COURTESANS IN PINK. Pillar print. A beautiful print in soft tones. A beautiful example of this artist, who was a pupil of Sekiyen, the master of Utamaro. He was also a fellow pupil with Choki. A RARE AND EXCELLENT SPECIMEN.
218. KIKUMARO. "The black obi." Two Courtesans. Pillar print. With all the characteristics of an Utamaro print. Good color and condition.
219. PAINTING. In soft yellow and black; a hill side and a man with the deadly blow-pipe, from which poisoned darts are hurled.
220. KUNIYOSHI. Ushiwahamaru and Musashibo. Dnyei on the Go-joyo bridge, at Kyoto. Moonlight panel print.
221. TOYOKUNI. Man in black coat with drawn sword looking down at a seated woman, dressed in mauve and pink, who holds in her hand a letter. A few worm-holes.
222. ——. The wrestler. A fine example of these huge men who followed that profession.
223. HIROSHIGE. MAGICIAN. A magician having his hair dressed by his helper, and hiding therein cocoons with butterflies to appear later.
224. HOKEI. SURIMONO. Kago carriers, and other coolies passing along on a crooked path through a rice field. A flight of wild geese en silhouette, makes a striking effect to right. A BEAUTY IN COLOR AND COMPOSITION.
225. HIROSHIGE. THE MONKEY BRIDGE. Kakemono. Late—but the most celebrated composition in Japanese landscape art.

## FIVE COLOR PRINTS OF KOREA

*By Lillian Miller*

All signed and dated proofs printed in color

- 225-A. DRYING PEPPERS IN KOREA. No 12, copyright 1920. Very effective coloring.
226. MONDAY MORNING IN KOREA. No. 86. Charming wind-blown subject.

227. MILLER (LILLIAN). The Quaintness of Korea. Woman and child in color on a black ground. Sm. 4to.
  228. BY THE GREAT RIVER HAN KOREA. No. 6, 1920. Effective rose colored sail in the middle distance.
  229. THE TOKYO COOLIE BOY. No. 33, copyright 1920. Going home through the rain. Panel.
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230. BROADSHEET. Girl, half length, lighting an Andon.
  231. KUNISADA. Man seated with pot of young Pines. Lavender, green and tied with orange.
  232. HIROSHIGE. Freight boats near the Orange (oxidising) Torii.
  233. ——. RACE AT MIYA. Interesting and full of movement.
  234. ——. Ferry near green and yellow hills. Upright series.
  235. KUNISADA SURIMONO: Girl: attendant of a Daimio.
  236. ——. Poet in trailing robes brocaded in gold and silver, with her fan.
  237. SURIMONO BY SHINSAI. China pot of Dwarf Bamboo, bronze of plum, etc. in silver, bronze and color.
  238. SHUNTEI SURIMONO. A pile of robes in black, silver and color.
  239. SET OF CHUBAN BY SHIGEMASA, (1740-1819). Dreaming boy, pheasant, dog and monkey (partly seen), near; and other scenes from the Boys Festival, in early colors of blue, pink and orange (oxidising). (8 pcs.)
  240. TOYOKUNI I. Two actors, one as a Samurai, over whom towers "Flame Demon" with peony.
  241. UTAMARO. Two girls; light brown and lavender, late printing.
  242. KORIUSAI (ISODA). A child listening to one of the group of Seven Gods reading a scroll. Time-darkened.

243. ——. Hashiraye: Warrior on a black horse. Time browned.
244. ——. Hashiraye: A fine portrayal of Shoki, the Demon Queller in lacquer black.
245. MASANOBU (KITAWO). Hashiraye. Jan and Uba. Some color but time-browned.
246. MASANOBU (OKAMURA, 1690-1768). Shoki the Demon-Queller. Hashiraye, time-browned.
247. SHINSHO HASHIRAYE. Shoki, the Demon-Queller, monochrome.
248. SHUCHO (TAMAGAWA). Hashiraye; warriors fording a stream on horseback.
249. UTAMARO HASHIRAYE. A youth with a fan, accompanied by a lady; they are seen at half length.
250. ——. LOVERS: the girl with insect cage, the youth with a pipe. Colors faded and print has been crumpled and smoothed out; hashiraye.
251. KUNITERU. Panel print: Lovers, browned.
252. HIROSHIGE'S MONKEY BRIDGE BY MOONLIGHT. Famous subject. Late. Kakemono form.
253. KUNIYOSHI KAKEMONO YE. Lady on a boat: night.
254. KUNISADA HASHIRAYE. Nurse with the baby; very gay color.
255. ——. Kakemono ye. Lady in dark blue.
256. KIYONAGA (ATTRIBUTED). Hashiraye. A courtesan and her Kamuro, who carries an open fan. Colors faded and time browned, but exquisite composition.
257. HIROSHIGE TRIPTYCH. THREE GIRLS ON A BRIDGE. Beyond a Lantern Dance by Geisha is taking place on a slender red lacquer bridge; all 18 of these girls wear violet tied wit black.
258. TRIPTYCH: SERVANTS' QUARREL. Animated group of 25, brooms, brushes and clubs flying. Rare piece by Hiroshige.

259. KUNISADA TRIPTYCH. Crescent Moon: Seen over the seated nobleman to whom girls bring a lantern and letters.
260. ——. Occupations of a Household. Showing 13 figures, view of the garden, stone lantern, long red verandah, etc.
261. TRIPTYCH BY KUNIYOSHI. Gathering Iris and Chrysanthemum, man seated at lunch, with girls near and piles of Iris and Chrysanthemums.
262. YOSHISADA TRIPTYCH. Village street, cherry blossoms.







JUL 31 1926

LIBRARY

## SEASON 1925-1926

Period Furniture, Paintings by Chase, Fine Bronzes, etc.,  
of Mrs. Hilda Doederlein of the Chelsea Hotel, New  
York.

Collection of Books and Prints of the late John Davis of  
Hannibal, Mo.

A Fine Selection of Handsomely Bound Books, Hebraica,  
etc.

The Residue of the Stock of Prints of the late F. Meder,  
well-known Dealer and Expert.

Early American Furnishings, Glass, Pewter, Pine and  
Maple, Currier and Ives Prints, Bottles, Etc.

The Sixth Part of the Dramatic Collection of the late Wm.  
Winter.

Japanese Color Prints and Books from Private Collec-  
tions, including those of Mr. Charles Weldon.

Japanese Netsuke, Armor and Weapons.

Part III. Old Colored Glass, Staffordshire, Brass and  
Bronze.

Part IV. Etchings and Engravings of the Countess von  
Holstein-Rathlou, of Copenhagen.

Part V. Water Colors and Drawings of the Same Lady.

Firearms, Sporting Books, etc., of the estate of R. G. Bick-  
ford, Newport News, Va.



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